

AARDVARK-VANAHEIM

# CEREBUS



94  
JAN

50

200  
CANADA  
170  
IN U.S.

# NOTE • FROM • THE PRESIDENT

Sorry, guys. Too busy inking pages 6, 7 and 8 of #95 to write anything here.

Aloha.

Honolulu  
Feb. 10, 1987

## Cerebus World Conquest

### TOUR '87

We are planning a World Tour for late 1987.

Countries where we have all our appearances confirmed are Canada, the United States, England, France and Germany.

Any major shops in other countries are invited to join by writing to us.

No cost to you. (neat huh?)

# CEREBUS

NO. 94 JANUARY 1987

**DAVE SIM**  
President

**KAREN McKIEL**  
Administrator

**GERHARD**  
Backgrounds, cover-colour  
and tones

**Circulation**  
31,000

**CHURCH AND STATE**  
a novel

•  
**BOOK ONE**  
(Cerebus 52 to  
Cerebus 56)  
Après State

•  
**BOOK TWO**  
(Cerebus 57 to  
Cerebus 63)  
Back to Iest

•  
**BOOK THREE**  
(Cerebus 64 to  
Cerebus 80)  
Church and State

•  
**BOOK FOUR**  
(Cerebus 81 to  
Cerebus 89)  
The Sacred Wars

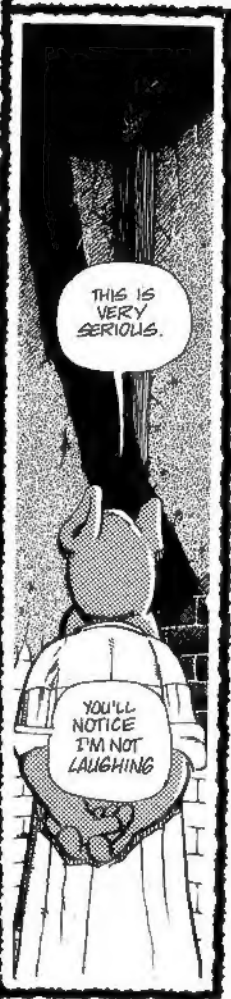
•  
**BOOK FIVE**  
Astoria

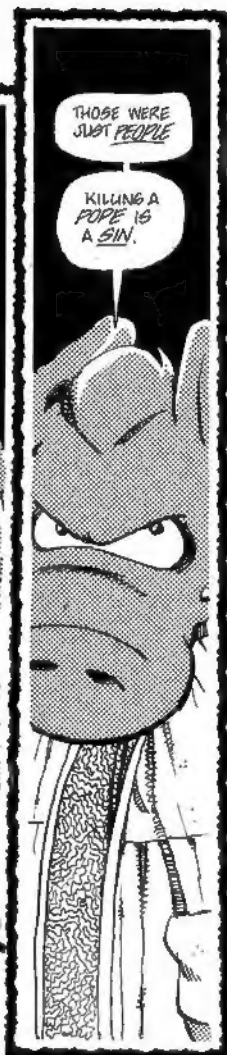
•  
**BOOK SIX**  
The Final Ascension

•  
**BOOK SEVEN**  
Denouement  
and  
Epilogue

CEREBUS IS PUBLISHED  
MONTHLY BY AARDVARK-  
VANAHEIM INC. PO BOX  
1674 STN. C KITCHENER  
ONTARIO CANADA N2G 4R2  
ALL CONTENTS ©1987 DAVE  
SIM. PRINTED IN CANADA  
BY PRENEY PRINT & LITHO  
INC., WINDSOR, ONTARIO









THAT WAS  
A FALSE  
POPE  
...



BESIDES...  
HE TRIED  
TO KILL  
CEREBUS  
...

CEREBUS  
OWED  
HIM.



IF IT  
COMES TO  
THAT, SO  
WAS THE  
LION OF  
SERREA  
...

HERE TO  
KILL YOU,  
I MEAN.



AND HE WOULD  
HAVE, TOO.

IF I  
HADN'T  
KILLED  
HIM.

SO YOU  
SEE



YOU  
OWE ME,  
AS WELL  
...







I PUT YOU  
IN PLACE  
TO BECOME  
WHAT YOU  
ARE...

JULIUS  
HAD WRITTEN  
YOU OFF...

MY  
EARS ARE  
BURNING.

EVERYONE  
HAD WRITTEN  
YOU OFF...

IT WAS  
CEREBUS  
WHO WALKED  
INTO THE  
REGENCY

IT WAS  
CEREBUS  
EVERYONE  
GAVE BANK  
DRAUGHTS  
TO!

UH! NO  
SUDDEN  
MOVES  
THERE.

AND IT WAS  
CEREBUS  
WHO BLEW  
IT...

CEREBUS  
WHO COULDN'T  
STAY OUT OF  
TROUBLE

CEREBUS  
WHO I KEPT  
HAVING TO...

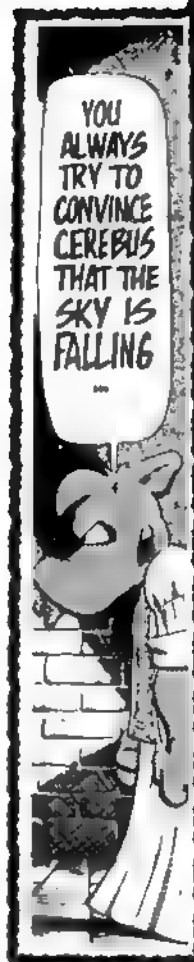
CEREBUS  
ONLY GOT  
IN TROUBLE  
BECAUSE  
OF THE  
BUG

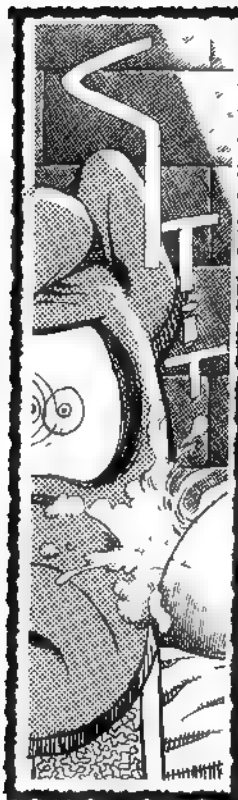
AND YOU  
BROUGHT  
HIM!

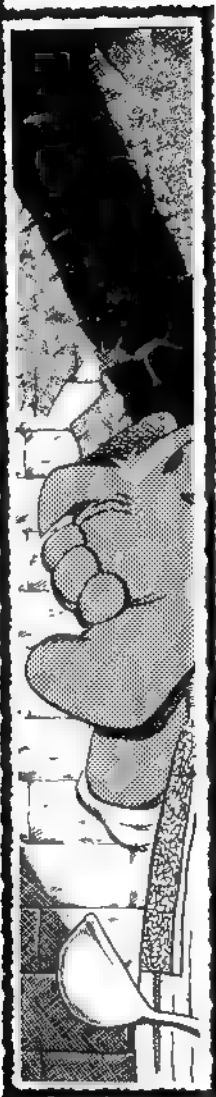
YOU WANTED HIM  
TO CAUSE TROUBLE  
SO CEREBUS WOULD  
TURN TO YOU FOR  
HELP!

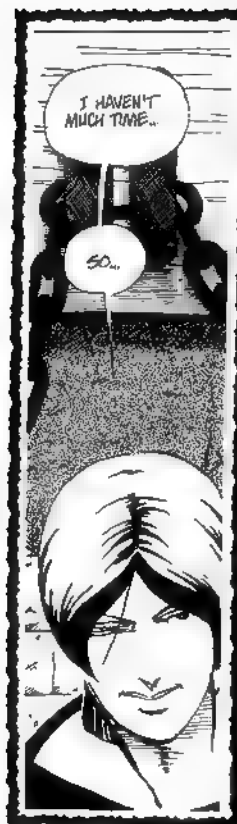
IT IS  
TRUE!  
YOU KNOW  
IT'S  
TRUE

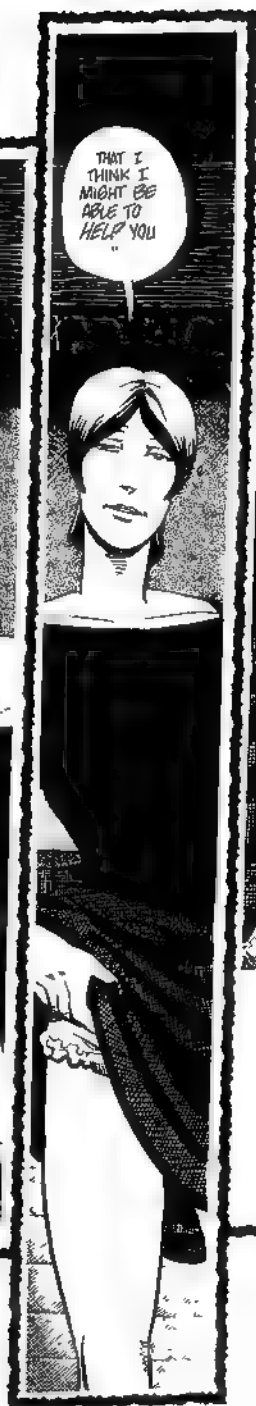
THAT'S  
NOT  
TRUE.

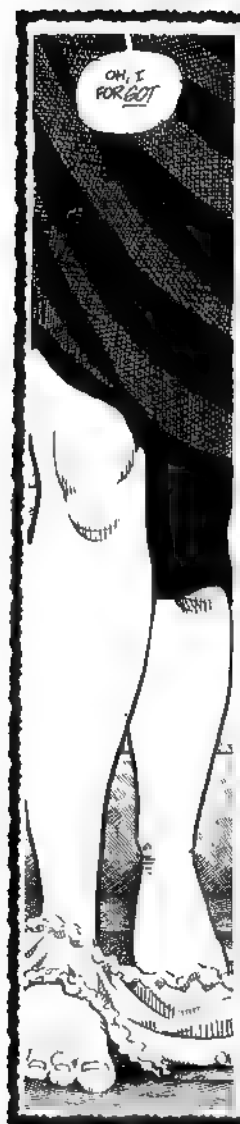


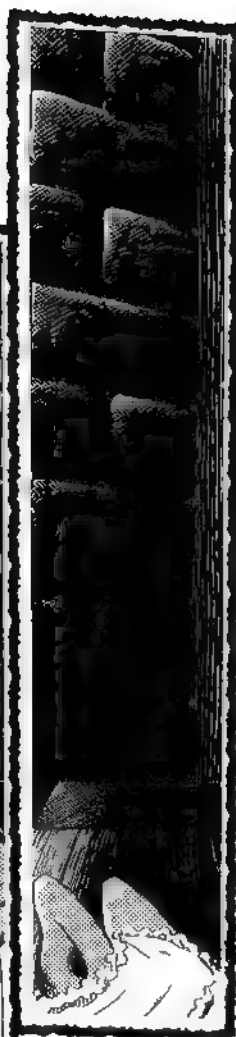
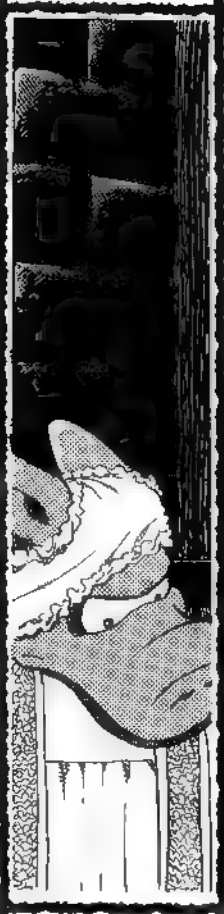






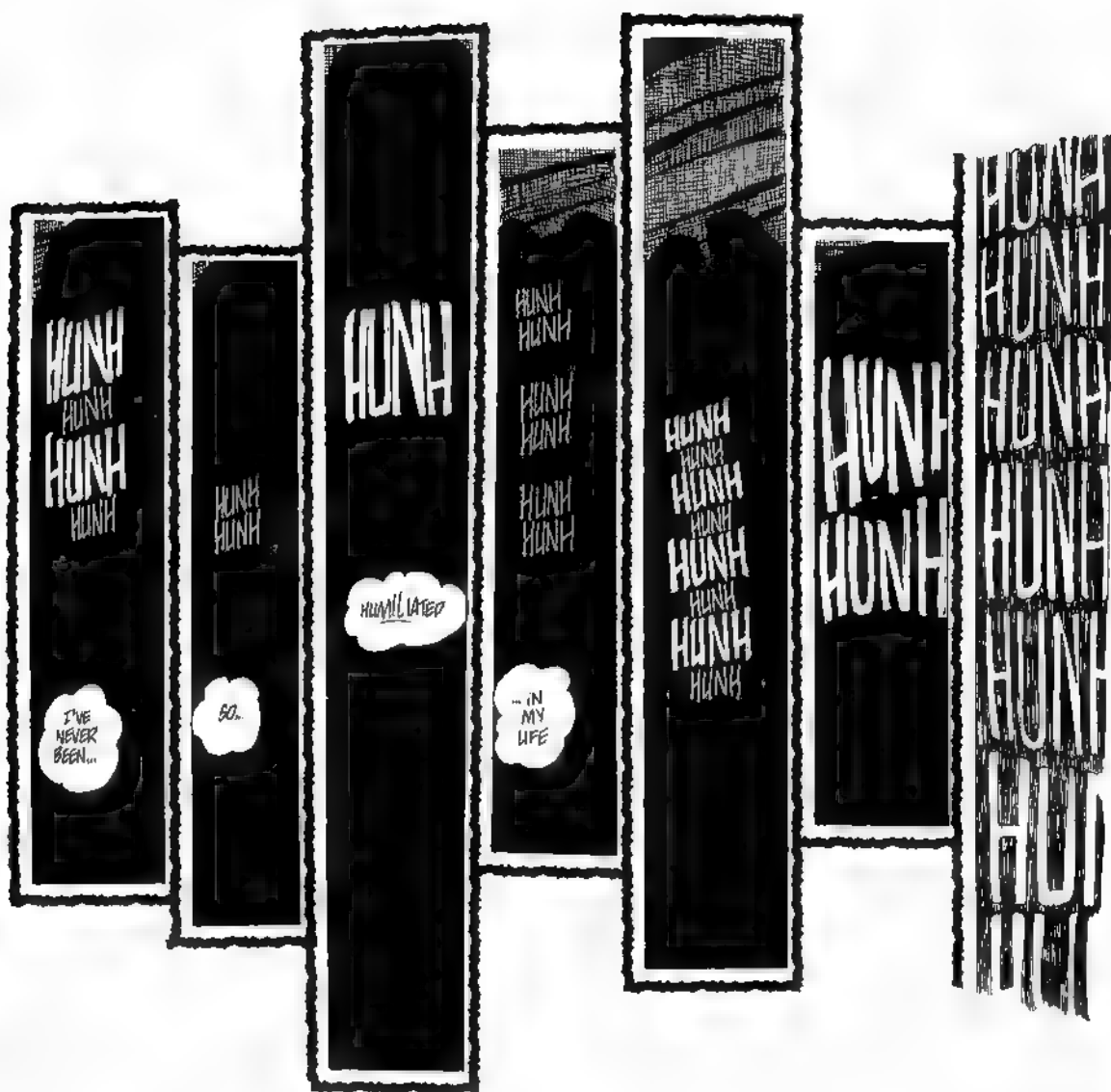


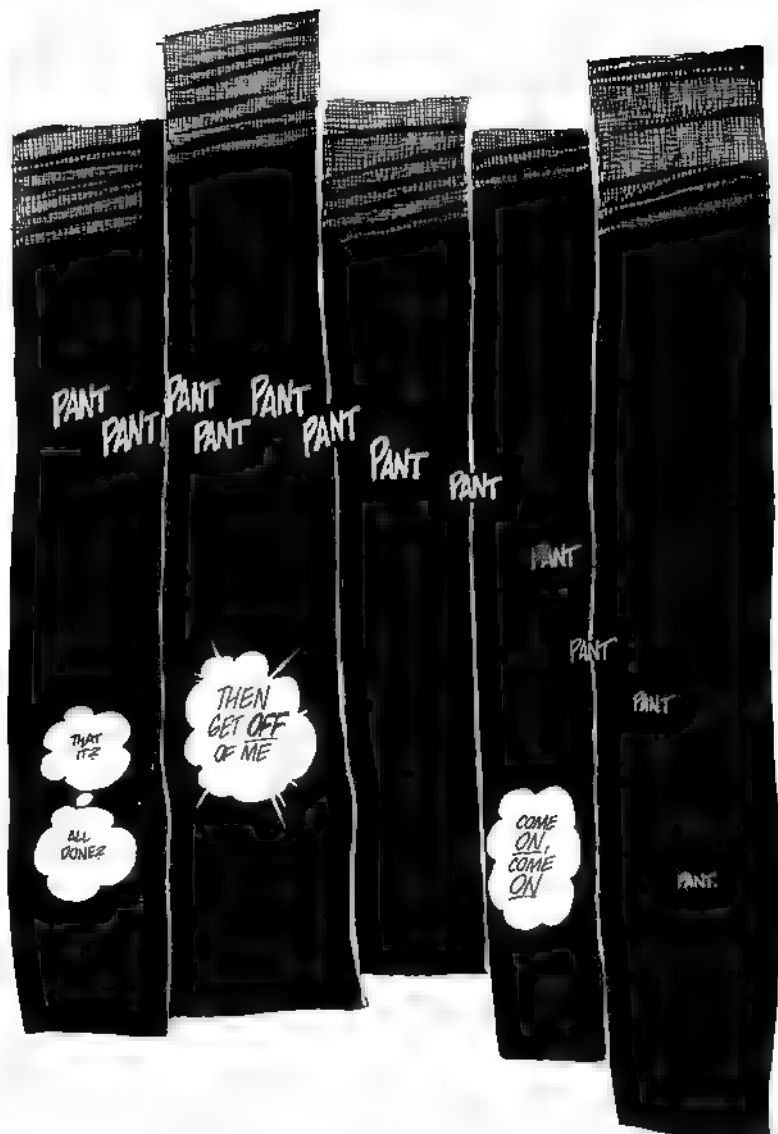












THEN  
GET OFF  
OF ME

ALL  
DONE?

COME  
ON,  
COME  
ON

PANT

CEREBUS.

CEREBUS?

ZZZZZZZZZZZ

SNORK

BE STILL, O  
MY TREMBLING  
HEART

NEXT: Ood TRANSFORMATION IV



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## RETAIL AND WHOLESALE

### Back Issues

|                                                                   |             |
|-------------------------------------------------------------------|-------------|
| Cerebus No. 33, 37, 49                                            | \$2.25 each |
| Cerebus No. 57, 59, 89                                            | \$2.00 each |
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| Ms. Tree No. 10, 11, 13, 15-30, 3D1                               | \$2.00 each |
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| Swords of Cerebus Vol. 1-6 - \$7.00 each plus 75¢ post. & hand.   |             |
| Files of Ms. Tree Vol. 1 & 2 - \$7.00 each plus 75¢ post. & hand. |             |
| F.O.O.G. Portfolio - \$7.00 plus \$1.00 post. & hand.             |             |
| Animated Cerebus Portfolio - \$12.00 plus \$1.50 post. & hand.    |             |
| Oktoberfest (Slim & Gene Day) - \$2.25 plus 75¢ post. & hand.     |             |

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per book

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# AARDVARK C O M M E N T

P.O. BOX 1674, STATION 'C', KITCHENER, ONTARIO N2G 4R2

Dave:

You swine. You could have printed some letters in the back, Karen could have written something, hell! Ya could've written the frontispiece while you were sitting on the John! But instead, a lot of blank space. The letters page is always the best in the biz, and this is an insult to all of us who have carried your magazine throughout all the recent complaints. You know the rap. Hell, #89 should have had a lower cover price to compensate for this shit.

This is the kind of arrogance that turns us off at the cons, and we can do without that, too. Hell, it's great to shatter the illusions of the f.a.n.s. (Faithful, anal, retentive neurotics) and be the center of attention what with your foul-mouth, but your attitude is so shitty, you ought to patent it. And who gives a damn about your fucking Marilyn Monroe guest room. Why can't ya have something original, like a Candice Bergen room? I'll bet after a day at the board, you cruise over to the Bennigan's in your BMW, wearing your way farers, and quaff down a few Heinekens before heading home to watch "Risky Business" on the VCR while the sushi defrosts. You make me sick

Nice story, though

Mike Panzer  
Lubbock, TX.

*You dipshit. I have had it up to here with dumb-ass fans who think that they are somehow owed the Sun and the Moon and the Stars. This is the kind of arrogance that keeps creative people away from the comics field because it's not worth putting up with know-nothing, short-fuse, brain-dead firecrackers like yourself. I'll bet after a day of working down at the feed store, you clod-hop down to the 7-11 wearing your jeans, construction boots and Led Zeppelin t-shirt, buy a six-pack of Schlitz and go home to drink it, watching A-Team over your beer-belly and wonder why you never get laid. If I ever thought seriously about people like you, you would make me sick as well.*

Nice letter, though.

\*\*\*\*\*

Dear Dave,

We hope you don't mind getting a joint letter but we were having lunch together and realized we wanted to say the same thing to you. Having read the Cerebus entry in the Amazing Heroes preview, we are disheartened that you are disheartened about going on. We're writing this letter, then, to tell you that we certainly intend being around not only for issue 150 in five years, but issue 300, 13 years after that. We buy our copies of Cerebus faithfully every month off the shelves at cover price, without any discount, and moreover buy two copies, not for speculation, but to support you as best we can; we also ordered High Society from you, despite having a complete run of the issues it contains. We understand how frustrating it must be to see all these black and white parody comics and ardent rip-offs coming out and selling as many copies as something of the proven quality of Cerebus, but we'll join you in having the last laugh when Cerebus is still coming out when the fads have disappeared.

We hope that your distributors and retailers have taken some notice of your address to them in issue 90's Aardvark Comment. We know that your autonomy is very important to you, and appreciate that the mail order scheme gives you the financial security to keep that autonomy. Having heard you speak at a couple of conventions over here (you'd recognize our faces if not our names), we know your thoughts on being a truly independent comic creator, and fully agree with you - that is one of the reasons we support the comics. Cerebus is, as you say, all yours. Presumably, this doesn't mean that you don't want feedback and criticism, but it also by no means gives the right to those who buy the book to be your editors. At the end of the day, you buy what you like, and don't buy what you don't like.

So, please don't feel that you lack

support. We hope that this letter doesn't sound too sycophantic, but having read what you've said in the preview special and recent Aardvark Comments, we just wanted to express that support.

Thanks for Cerebus, the end-of-tour party here last October, and the great AH Preview cover. Hope you're having fun in New Zealand

Malcolm Bourne  
87 Greenfield Gardens,  
Cricklewood  
London NW2 1HU  
England

Nigel Fletcher  
59 Calabria Road,  
Highbury  
London NW5 1HX  
England

Thanks guys. Hope to see you at  
Forbidden Planet on the World  
Tour.

\*\*\*\*\*

Dear Dave,

I got High Society in the mail just in time for Christmas vacation, when I could spend a wonderful afternoon reading it. Thanks. Now onto my reply to your "Note from the President" in issue 90.

I haven't read the letters-page "manifesto" Heidi MacDonald refers to in The Comics Journal #112 (yes, I am too lazy to truck around New York state to find an issue I missed) but I think you may have overlooked one of the purposes of an editor.

I am a young writer, and even though my teachers have told me I am very talented if not brilliant (for my age) I still need and want an editor to check my work before it is graded or published or whatever. Why? Well, sometimes when I'm writing I have this great idea in my head which comes out on paper somewhat different, which forces my teacher to ask "what were you trying to do here" or comment "when I read this I thought this but it looks like you wanted me to feel something else". They act as the objective voice that points out the discrepancy between the ideas in my head and the words on the paper (note that I said MY ideas; people who use editors to get ideas - as you describe in issue 90 - have serious problems).

Sometimes my teacher-editor tells me a "better" way to do things, which I usually agree to because (a) I am an agreeable sort, (b) I'm talented enough to see when they're right (and when they're wrong) and (c) I'm smart enough to realize that I still have a lot to learn about writing.

With professional creative people, of course, things are different. If an

editor thinks what a creative person has done is "not correct" or "not the right way" it may be only a matter of opinion. If the editor tries to tell the creative person a "better way to do it" the creative person should (and does) have every right to say "I'm gonna do it my way!"

That doesn't mean that all creative people should ignore their editors, however. There may be people who are so good at what they do they can totally edit and correct themselves, but these people are rare and, as MacDonald wrote, not even Popes are infallible. So I don't think you can label ALL editors as intrusive (just the editors who try to be) because a good editor can provide the articulate voice of objectivity (not just a neanderthalic "I don't like this") that some creative people need. I know people can be objective about their own work, but I believe a good editor can be even more objective, because they don't have the ideas in their head, just the words on the paper.

Sincerely,

Mark Daly  
20 Northgate Drive,  
Albany, NY., 12203

*I don't think that anyone can be objective about a creative work. I can sit down (as an example) and take a short story and change it. A line here, a line there, whole paragraphs, whatever. Now how do we determine if, objectively, the story has been improved? We can show a hundred people both versions and ask them to circle (a) better (b) worse and (c) no different. Even if sixty of them circle (a) that does not present a clear picture of the quality of the story. Let me add that I have no qualms whatever about creative people using "advisors"-- either hiring someone or enlisting someone to read and critique their work. That seems incredibly gutless to me (rather like Francis Ford Coppola asking reviewers how he should end "Apocalypse Now"), but if the creative person feels it's required that's up to them. However, for any creative person to accept arbitrary change from people of no proven credentials in a given field strikes me as being completely at odds with the kind of forward movement that a young medium needs and aspires to.*

*In short, what you seem to be describing is a second subjective voice (in addition to your own). If your teacher really had objective opinions it would be quite an achievement.*

\*\*\*\*\*

Dear Dave,

All right, here's the money for "High Society". You guys have hooked me

so I better learn what's going in this book. As long as I have the opportunity I'll put in my few words on the various "crisis" raging in your letter column.

First, it seems very strange to me that these people who have been reading your book for years can't see what's going on. I've only been reading it for a short while yet it seems that I understand it much better than some of your letter writers. Come on guys (and gals), don't you get it? What you're doing here is very innovative and exciting. The combination of odd and exciting storytelling (not fast paced, but still exciting) with the incredible art provide one of the most enjoyable reads anywhere.

Second, on your latest editorial. It seems that there is a lack of support from the shops (at least in my area, I recently looked at the local shop and it only had about 10 back issues and none of the "Swords of Cerebus" volumes). The book deserves to be big. Let's give it some support.

Finally, keep doing the good work. Cerebus is one of the few really decent books, or did I say that already? (I also hope "Puma Blues" does well).

Cerebus forever,

Edward Huyek  
16389 Gladiola Avenue,  
Rosemount, MN., 55068

*I think maybe some of the long-time fans figure everything should make sense after nine years or so. The new readers are more amenable to the whole idea of not understanding everything right away.*

\*\*\*\*\*

Dear Dave,

I just bought a copy of your latest and read the Aardvark Comment section as I always do, finding myself compelled to write something to you. There are those of us who respect the talent, creativity, and effort that surely must go into what you do. I always enjoy reading Cerebus, and will continue to do so regardless of what others write, do, or say, just as I am sure you will continue to do Cerebus.

Regardless.

Simply put, independent talent and artistry must remain independent. The Big Machine would be too happy to gobble us all up if we gave it half a chance.

Sincerely,

Mark Merrell  
276 Mendocino St.,  
Brisbane, CA., 94005

*Anyone who doesn't believe The Big Machine exists would have lunch with Jenette Kahn someday.*

\*\*\*\*\*

Dear Dave,

Happy New Year!!

This ongoing debate between you and the retailers is very interesting. I do want to say that your observation that shops keep only 1 or 2 CEREBUS books on the shelf is bulls-eye on-target. I had to bug my local dealer for months to get the Barbarian books -- he had to get some of them from another dealer in NYC. The only shop I've seen that stocks CEREBUS knee-deep is the Silver Snail in Toronto (on a single visit I filled most of the gaps in my collection).

By the way, your Solution seems fair. I hope the shops respond.

Keep the faith!

Rich Rusin  
M.I.T.,  
Boston, MA.,

*Hope they do, too. And thanks to Mark and Ron and whoever else for keeping the Snail knee-deep (as it were).*

\*\*\*\*\*

Dave -

I don't read CEREBUS. But I do sometimes scan "Aardvark Comments". I own a comics shop and particularly enjoyed what you said in issue 90.

It was a happy change from the unbeatable bullshit we get from other publishers (even from otherwise respectable ones like Fantagraphics).

CEREBUS has proven that it can survive the recent deluges of reprint and B & W crap. You are certainly the least likely person to hand your book over to a hack. (Which would turn the back-issues into waste paper, e.g., American Flagg!)

I should order more CEREBUS for back stock and I will. Thanks for speaking to the point.

Richard Evans Lee (Books Do Furnish a Room)  
1809 West Markham Avenue,  
Durham, NC., 27705

*Let me know how it works out over the next few years, Richard and if there's anything we can do to help.*

\*\*\*\*\*



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Thank you all for your continued support.

T'anks

Dave Sim, President  
Aardvark-Vanaheim, Inc.,

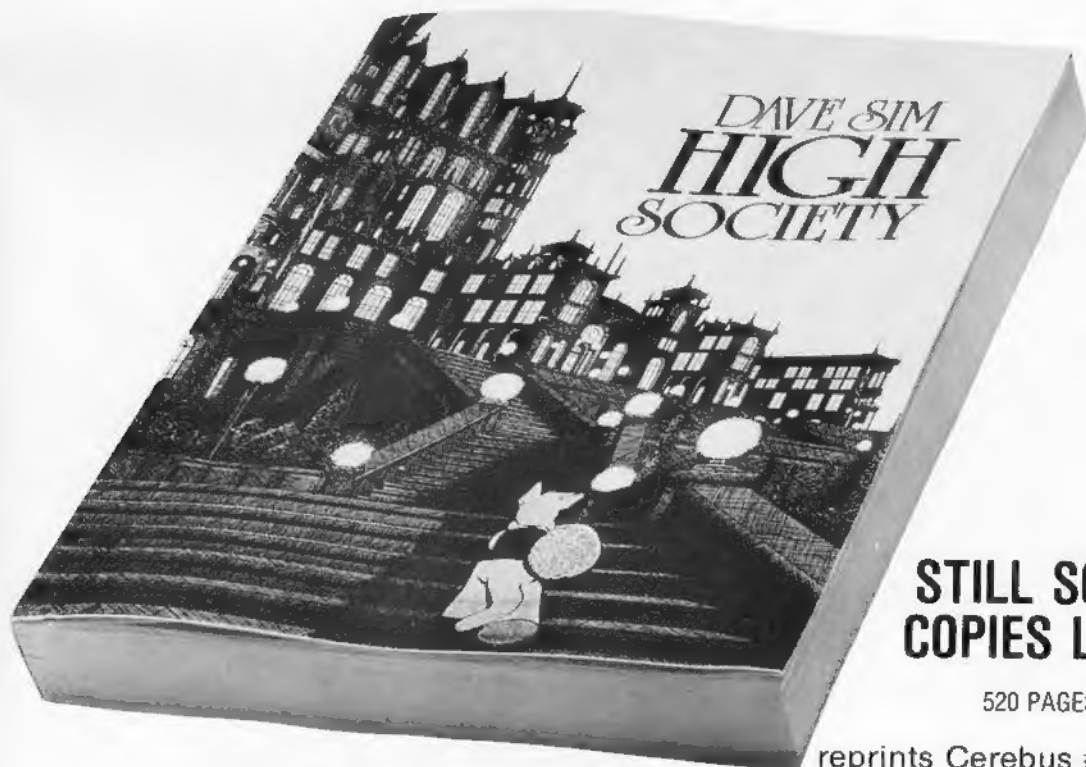
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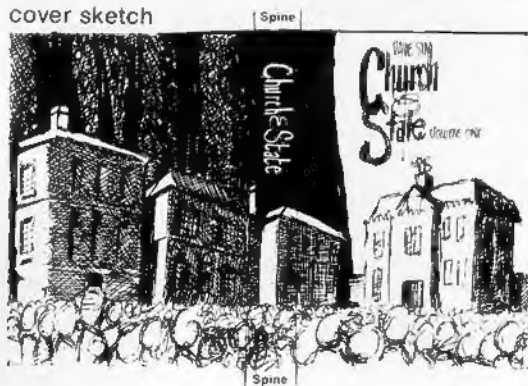


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